

LEAMINGTON SPA.
CATALOGUE
OF
A SMALL COLLECTION OF GENUINE PLEASING
PICTURES,

BEING

Select Cabinet Specimens of

SALVATOR ROSA
BOLOGNESE
BACKHUYSEN
WATTEAU
VANDYKE

TENIERS
HEMSKERCK
MORLAND
C. VANDEVELDT

VANDERMYNN
VANDERDOES
VELVET BREUGHEL
D. VANDERBERGEN

Also, on a larger Scale, a fine Production of

RUBENS.

TOGETHER WITH A SMALL ASSEMBLAGE OF

Engravings and Drawings,

The Property of a Gentleman going to leave Leamington,

WHICH WILL BE

SOLD BY AUCTION,

BY J. E. & C. ROBINS,

IN THE ASSEMBLY ROOMS AT THE NEW TOWN, LEAMINGTON,

On Monday, September 2, 1822,

At One o'Clock precisely.

May be viewed on the Saturday preceding the Sale.

Johnson c. 113

Bodley Lib

BODLEIAN LIBRARY
(Johnson C113)

Leamington Spa
Sept. 2, 1822
by J. H. C. Robins

CATALOGUE.

PICTURES.

No. 1—*George Morland.*

Feeding Pigs—an unquestionable production of this master! These Animals may boast a neater pencil than he always bestowed upon them, as well as being a faithful transcript of nature.

No. 2—*The elder Egbert Hemskirck, back ground Breughel.*

Itinerant Musicians. The ludicrous distress of these bacchanalian strollers is marked with great humour, and the painting aided by Breughel escapes the censure too frequently deserved by this master, of being coarse and dark, on the contrary, with force, it is clear and well finished.

No. 3—*Velvet Breughel.*

Forest Scene, with the Hermit's Cell. This cabinet gem is minutely painted: the leafage of every tree appropriate, the trunks displaying the same correct marking—a pleasing and rare specimen of this laborious master.

No. 4—*Cornelius Vandervelde.*

A Calm at Sea. The vessels, sails, and rigging given with truth and accuracy, but the air in the picture behind them and the gradations of distance display most the skill of this marine production.

No. 5—*Ladolph Backhuysen.*

A Storm at Sea. This is a strong contrast to the last subject: the agitation of the water in the midst of perilous rocks, foaming with spray, (the clouds partaking of the tempest) display the dangers to which the mariner is exposed in his perilous avocation.

about 3 ft 2 in

No. 6---*Dirk Vandenberg.*

A pleasing composition of Cattle, richly coloured, with a suitable landscape and clear sky, all in harmony.

No. 7---*Vanderdoes.*

Evening Landscape, with Cattle. The declining sun sheds a sober light over the scene; the reposing shepherd and the group of cattle are faithful to nature and very highly finished.

No. 8---*D. Teniers the younger.*

A Village Merry-Making. The piper has excited one couple to dance, whilst another indulge in courting; the group is filled up with his accustomed humour and expression; the colouring is transparent, and the landscape in harmony with the figures.

No. 9---*D. Teniers the younger.*

Boor, with Snaps to sell, one of the Cries of Amsterdam—an undoubted production of this favourite master—painted in his transparent and silver tone, with touches so effective they merit the term assigned to some of his works “peint a coup de lancette.”

No. 10—*Il Bolognese.*

This classical Landscape of the Italian school is a genuine specimen of the master, and composed with great skill, touched with spirit and taste, well harmonized.

No. 11—*Watteau.*

A seated Group of Figures in a Landscape. Though the costume of this party is not of our day, there is ease and grace in the figures; the flesh soft, the tints judiciously blended, the landscape appropriate and in harmony. This master and Rembrandt were evidently the basis of the practise of Sir Joshua Reynolds, whilst he preached Michael Angelo and Raphael.

No. 12—*Salvator Rosa.*

It is not easy to possess in so small a compass so choice a specimen of this great artist—the subject is judiciously selected, the trees touched with an exquisite and spirited pencil.

25 guin only the stump of a Tree
but the finest Salvator in England
so said the auctioneer

15 guin

1 foot

No. 13—*Vandyke.*

Portrait of Edmund Waller the Poet, before he came of age, painted by this distinguished master on his early visit to England in 1624-5. The attitude is graceful and easy, the expression pensive and tender, the bushy hair well managed, its masses light and neat, the colouring sweet, the hand in good style and worthy of his pencil.

11 I

No. 14—*Rubens.*

The Assumption of the Blessed Virgin. In the enchanting school of Titian, Giorgione and Paolo Veronese, Rubens became enamoured with their beauty of colouring, and on his return from Venice in 1615 he painted this picture for the Duke of Mantua. The subject afforded full scope to his luxuriant fancy, and in the attendant seraphs and cherubs he has given them every variety of attitude with the ease and simplicity of nature, and the colouring fresh and lively, though at the distance of 206 years from its being placed in a recessed chapel at Antwerp.

26 9/10

cost the

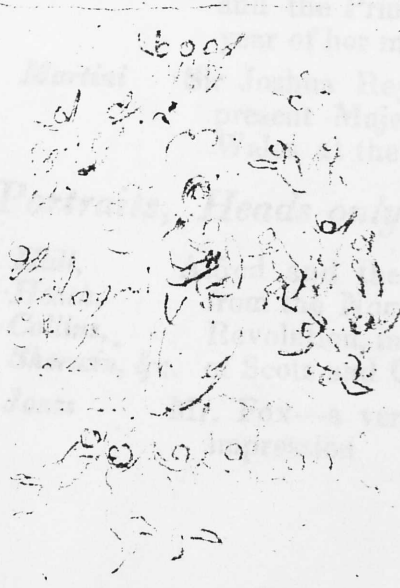
late owner

350

No. 15—*Hermann, Vandermynn.*

Painted at the Hague in 1715. The subject and composition is certainly borrowed from Titian's celebrated Danaë at Naples, to the excellence of which it was Vandermynn's ambition to approach; but this figure of Danaë is an actual portrait of a favourite female painted from nature; therefore the accuracy of the drawing, the tone of the colouring, and the merit of the expression is entirely his own, and these have been always highly extolled in this performance of well-known celebrity.

40 9/10



No 14 about 5 for
to 4 - There are
about 50 figures
or children in
the most diffi-
cult attitudes
imaginable

ENGRAVINGS.

Portraits, whole Lengths.

PER.	ENGRAVER.	
uke	<i>Gunst</i>	King Charles the 1st and his Queen Henrietta Maria
to	<i>ditto</i>	Visct. Grandison, Countess of Carlisle
to	<i>ditto</i>	Countess of Chesterfield, and Two Ladies Wharton
to	<i>ditto</i>	Lady Wharton and her Father, A. Goodwin, Esq.
to	<i>ditto</i>	Lady Carey and Lord Chaworth
m. Beechy	<i>Smith</i>	King George the Third, 1804
2 Zoffany	<i>Earlom</i>	King George the Third, Queen Charlotte, the Prince of Wales, Duke of York, Duke of Clarence, the Duke of Kent, the Queen of Wirtemberg, & the Princess Augusta
way	<i>Sullivan</i>	King George the Fourth when Prince of Wales, in his 25th year, 1787, and the Princess of Wales in the year of her marriage, 1795
g	<i>Martini</i>	Sir Joshua Reynolds attending his present Majesty when Prince of Wales at the Exhibition, in 1787

Portraits, Heads only.

Portus	<i>Hall,</i> <i>Heath,</i> <i>Collins,</i> <i>Sherwin, &c.</i>	Alfred and the Kings of England from the Norman Conquest to the Revolution, including Mary Queen of Scots and Oliver Cromwell
Reynolds	<i>Jones</i>	Mr. Fox—a very brilliant and fine impression

No.	PAINTER	ENGRAVER.	
27			Lord Charlemont & another—proofs
28			Sir Thomas Picton & another—do.
29			Dr. Hunter and another—do.
30			Dr. Gillies and another—do.
31			Sir Edward Berry, Abbe Delille and M. Clery
32	<i>G. F. Rigaud</i>	<i>J. R. Smith</i>	Bartolozzi, Cipriani, and Carlini
33	<i>H. Rigaud</i>	<i>Drevet</i>	The Duke of Narbonne, &c. &c.—a fine impression
34		At the head of the French School {	Racine, Quinault, Colbert, & Pascal
35			Freret, De Suze, Dorien, and Steenberghen
36			Clermont de Tonnerre, Louvois, La Verrilliere, and La Chambre
37			Lomenie, Malignon, Chamillard and Pomponne, Cardinal de Tournan, Manillan and —
38			Eveques de Senez, and de Boulogne
39			Jansenius, Mainbourg, La Millitierre, and Marillac
40			De Maupou, De Belle-Isle, Hatton and Cracnen
41			Sir T. Trevor, Sir C. Wray, Sir C. Turner, Judge Street, Marquis of Haddington, and Lord Vernlam
42	<i>Hogarth</i>	<i>Cooke and Smith</i>	Hogarth's Portrait, Sancho's Feast, the Bench, the Sleeping Congregation, Rehearsal of Judith, March to Finchley, Masquerades and Operas, and Beggar's Opera

Historical Engravings.

NO.	PAINTER.	ENGRAVER.	
43	<i>Raffael's famous picture</i>	<i>Aquila</i>	The Victory of Constantine over Maxentian on the Tiber, from the celebrated picture in the Vatican at Rome, in four folio sheets
44	<i>Loutherbourg</i>	<i>Stadler and Pollard</i>	The Destruction of the Spanish Armada
45	<i>ditto</i>	<i>Fitler</i>	Lord Duncan's Victory over the Dutch Fleet
46	<i>ditto</i>	<i>ditto</i>	Ld. Nelson's Victory over the French Fleet at the Battle of the Nile
47	<i>Dictrich</i>	<i>S.W. Reynolds</i>	The Entombment of Christ—a proof print
48	<i>ditto</i>	<i>ditto</i>	The Entombment of Christ—another proof print
49	<i>Smirke</i>	<i>Jukes and Pollard</i>	The Departure — one impression in an early stage of the plate and a second on its completion
50	<i>Rembrandt</i>	<i>Raveret</i>	The Lord of the Vineyard—a good impression
51	<i>Hayman</i>	<i>W.W. Ryland</i>	Sir John Falstaff's Recruits
52	<i>Michael Angelo</i>	<i>H. Goltius</i>	Cain and Abel—said to be the finest etching of this eminent master
53	<i>Raffael</i>	<i>Kirkall</i>	The Holy Family, from two of the finest pictures of Raffael—the first in the King of France's collection
	<i>ditto</i>		The Madonna della Segolla in the Florentine collection--Pallazze Pitti
54	<i>Murillo</i>	<i>Miller</i>	The Holy Family
	<i>Rubens</i>	<i>Bolswert</i>	The Madonna and Serpent
55	<i>ditto</i>	<i>Gallo</i>	Abraham offering up Isaac
	<i>ditto</i>	<i>Vosterman</i>	The Angels conducting Lot and his Wife from Sodom
56	<i>ditto</i>		The Salutation of Mary & Elizabeth
	<i>ditto</i>	<i>Van. Euden</i>	Christ delivering the Keys to Peter

NO.	PAINTER	ENGRAVER.	
57	<i>Rubens</i>	<i>Galle</i>	The taking down from the Cross
	<i>ditto</i>		The Angels appear to the Maries
58	<i>ditto</i>	<i>Du Planès</i>	Pluto delivering Eurydice to Orpheus
	<i>ditto</i>	<i>Hollander</i>	Euphrasia
59	<i>ditto</i>		The Graces
	<i>ditto</i>		Diana and Satyrs
60	<i>W. Hamilton</i>	<i>Bromley</i>	The finding of Moses
	<i>ditto</i>	<i>Bartolozzi</i>	Esther accusing Haman
61	<i>Hogarth</i>	<i>B. Smith</i>	Sigismunda—fine impression
62	<i>Romney</i>	<i>ditto</i>	Milton and his two Daughters
	<i>Westall</i>	<i>Meadows</i>	A Fern-cutter's Child
63	<i>Titian</i>	<i>Bartolozzi</i>	Venus Sleeping
	<i>Cosway</i>	<i>Blake</i>	Venus dissuades Adonis from Hunting
64	<i>Bartolozzi</i>	<i>Minasi</i>	Venus
65			Chaucer's <i>Canterbury Tales</i> , in nine plates, as under :
	<i>Mortimer</i>	<i>Hogg</i>	The Departure of the Pilgrims
	<i>ditto</i>	<i>Sharp</i>	The Miller of Trompington
	<i>ditto</i>	<i>Sherwin</i>	January and May
	<i>ditto</i>	<i>Hall</i>	The Miller's Tale
	<i>ditto</i>	<i>Williams</i>	The Coke's Tale
	<i>ditto</i>	<i>Hogg</i>	The Three Gamblers and Time
	<i>ditto</i>	<i>ditto</i>	The Frere's Tale
	<i>ditto</i>	<i>Stanley</i>	Palemon and Arcita
	<i>ditto</i>	<i>Hogg</i>	The Sumptnor's Tale
66	<i>Cosway</i>	<i>Cosway</i>	Rd. Cosway's tinted Etchings, made by himself at Paris, after thirty of the most celebrated Italian Pictures—desirable to illustrate a Pilkington
67	<i>Cipriani</i>	<i>Bartolozzi</i>	Three pleasing Groups, Females and Boys
	<i>Guercino</i>	<i>ditto</i>	
68	<i>Cipriani</i>	<i>ditto</i>	Four varied Subjects
69	<i>ditto</i>	<i>ditto</i>	Three Subjects from Sappho
70	<i>ditto & Cosway</i>	<i>ditto</i>	Three Cupid Subjects

- | No. | PAINTER. | ENGRAVER. | |
|-----|---------------------------|-----------------------|---|
| 71 | <i>Cipriani</i> | <i>Bartolozzi</i> | Three Females in the red chalk manner; together with a Drawing by Palma Vecchia |
| 72 | <i>ditto & Cosway</i> | <i>ditto, &c.</i> | Four varied Subjects |
| 73 | <i>Various</i> | | The Public Edifices of the Metropolis, illustrated by 200 Engravings, one large 4to. volume |
| 74 | <i>Many their own</i> | <i>Corner</i> | The Biography of Twenty-five of the most eminent Painters, their Portraits, and an Etching of one of their principal Works with each Life, one large 4to. volume |
| 75 | | <i>J. Young</i> | Mr. Young's Etchings of Lord Grosvenor's celebrated Collection of Pictures, with historical Notices, one large 4to. volume |
| 76 | | <i>P. Sandby</i> | Mr. Sandby's Etchings of his Works, comprising Fifty-two Landscapes and Fifty Figures, in one volume, folio |
| 77 | | | A Collection of more than Seven Hundred and Thirty Portraits of distinguished Persons of every Denomination, chiefly British, in one volume, folio |
| 78 | | | A Collection of more than Seven Hundred and Twenty Engravings of Views in England, consisting chiefly of Gentlemen's Seats, Castles, Abbeys, Priors, Churches, and Cathedrals, in two volumes, one folio and one 4to, arranged in their Counties alphabetically |
| 79 | <i>Wm. Fernyhough</i> | | Drawing of the Observatory at Oxford, South View |

No.	PAINTER.	ENGRAVER.	
80			Two Views of the New and Old Louvre and the New Bridge with the Thuilleries at Paris
81	<i>Claude, Lorraine, Wilson Lowry, Smith of Chichester, Peake</i>		Two favourite Landscapes of these Masters
82	<i>Rubens Waterloo</i>	<i>Bolswert Pillement</i>	Two favourite Landscapes of these Masters
83	<i>Wouverman Bergham Bergognone Gainsborough Ward</i>	<i>Dauthman Pond</i>	Five Engravings, various Subjects
84	<i>Barret Rowlandson</i>		Eight Landscapes and Views
85			Twelve Drawings on various Subjects:— Hunting, the Ale-House Door by Major Wathen, Landscape after Gasper Poussin, a Sea Eagle, and Eight Females in the different Costumes of the Levant
86	<i>Smirke, Burney, &c.</i>	<i>Fitler, Heath, &c.</i>	Thirty-six Engravings to illustrate the British Theatre
87	<i>Edwards, &c.</i>	<i>Pass, &c.</i>	Twelve Engravings of Birds and other Subjects of Natural History